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TRACES OF THOMSON'S *SEASONS* IN KLOPSTOCK'S
EARLIER WORKS.

ALTHOUGH so much has been written on the influence of Milton and Young on Klopstock, so far as I can discover no attempt has been made to connect Thomson's *Seasons* with the *Messias* or with the early odes by the same author. It may have been considered that *Paradise Lost* and *Night Thoughts* accounted for all the evidences of foreign influence which occur so often in the first three cantos of the *Messias* and in the first poems of Klopstock and perhaps it is on account of the great influence of Milton and Young that the lesser influence of Thomson has been overlooked. No mention is made by the Klopstock commentators of any influence of Thomson's poem and Knut Gjerset in his thesis: "Der Einfluss von Thomsons Jahreszeiten auf die deutsche Literatur des achtzehnten Jahrhunderts,"¹ does not consider even the possibility of such a connection. Also in the introduction to Kleist's *Frühling* by August Sauer nothing is said of any direct relation between the works of Thomson and Klopstock. Kluge, in his *National-Literatur*,² writes: "Ausser Brockes fand Thomsons Richtung auch bei Haller, Klopstock, Kleist tief-empfundene Nachahmung."

It is true that Klopstock nowhere in his letters or in his odes mentions Thomson although he praises Milton, Young, Pope, Singer (Elisabeth Rowe) and Addison³ in his poems and refers to them in his correspondence. Although no direct evidence can thus be produced that Klopstock knew the

¹ Inaugural-Dissertation, Heidelberg, 1898.

² Page 100, note 1.

³ Milton, in 5 Odes, Singer in 5, Addison in 2, Pope in 1 and Young in 1.

Seasons, still there exist indisputable traces of their influence on the earlier odes and perhaps on the *Messias*. This influence is not shown in any large way, as is the case with *Paradise Lost* and *Night Thoughts* which affected the style, content and arrangement of Klopstock's material in his early works but it consists rather in borrowings of ideas, incidents or pictures. So closely do the passages referred to below resemble each other that there can be no question but that Klopstock had read the *Seasons*, either in the original or as is more probable in a translation. It is well known that he did not understand English, at least before 1752, for in the oft-quoted letter to Gleim from Copenhagen, April 9, of that year, he states that he is learning English by reading Young's works in Count Bernstorff's excellent library of English poets. Moreover, Bodmer in a letter to Zellweger, September 5, 1750, declared that Klopstock understood neither English nor Italian. Hence it is quite certain that prior to 1752 he could not have read Thomson's poem in the original.

At the time when Klopstock was writing the first three cantos of the *Messias* and the early odes there was in German but one complete translation of the *Seasons*, that by B. H. Brockes which appeared in 1744 or 1745.¹ The latter is the date of the volume of the *Irdisches Vergnügen in Gott* which contains this translation. This is a long-winded affair in which the author has taken great liberties in reproducing his original and which was severely criticised by his contemporaries.

Prior to this complete translation of the *Seasons*, Brockes had attempted to put into German several selections from Thomson's poem. 1. The earliest was in 1740 when he added a fragment from *Spring* (vv. 897-1030) to his translation of Pope's *Essay on Man*. This was accompanied by the English text on the opposite page under the title: *The Wild and Irregular Passion of Love* which he translated: *Die wilden und unordentlichen Eigenschaften der Liebe, aus Mr. Thomsons Seasons*.

¹ Cf. Gjerset's Dissertation, p. 3.

2. *The Hymn to the Seasons* was translated by him as an introduction to his *Harmonische Himmelslust im Irdischen* (1741).

3. Verses from *Summer* (46–95) were inserted in his *Morgengedanken* (1743).

4. Verses from *Spring* (535–827) were used in *Frühlingsgedicht* (1743).¹

In addition to these early efforts there appeared at the end of *Thirsis und Damons Freundschaftliche Lieder* (1745, 2d edition 1749) three translations of incidents from the *Seasons* under the title *Erzählungen aus Thomsons Seasons*. These were the stories of Lavinia (*Au.* vv. 184–307), Damon (*Sum.* vv. 980–1037) and Celadon and Amelia (*Sum.* 897–935).² Also Bodmer in his *Neue kritische Briefe* published a translation of 16 verses from *Spring* (715–731).

Perhaps it is because Thomson was so poorly introduced to Klopstock that the latter took less interest in his works and was less influenced by him than by the other English authors with whom he was acquainted. But the literature of the times in Germany was extensively influenced by the *Seasons*³ and that poem was much discussed during the middle of the eighteenth century. The great interest is shown by the numerous references in the letters of that day to Thomson and his work. It is scarcely possible that Klopstock did not know the *Seasons*, although he does not mention it anywhere, as we know that his friends were acquainted with the poem and were advising each other to read it. Thus Schmidt wrote Gleim from Langensalza in September, 1750: "Ich habe gestern einen sehr vergnügten Abend gehabt, weil ich mit meiner Schwester in einem ziemlich artigen Garten allein war und ihr die Stelle von der Liebe aus Thomsons *Frühling* vorlas. Mir dünkt Thomsons Poesie ist beinah männlicher als Kleist's, der fast

¹ Both 3 and 4 are in vol. VII of *Irdisches Vergnügen in Gott*.

² Verse numbers from edition of 1730.

³ Cf. Sauer's introduction to Kleist's *Frühling* in vol. 1 of his edition of that author's works and also Gjerset's dissertation.

zu viel arbeiten lässt. Thomsons Empfindungen sind particularer und mehr aus ihren verborgenen Gegenden aufgesucht und feiner entwickelt und er ist wachsamer, bei jeder Gelegenheit die einfachsten Empfindungen seines Herzens mit zu entdecken, die er aufs geschichteste in seine Beschreibungen zu verweben weiss; anstatt, dass Kleist manchmal in seinen Gemälden zu brusque und ohne genugsamer Anleitung aufbricht und sein Herz enden lässt. Es scheint mir als wenn der Engländer, den Dingen, die er beschreibt, mehr Sitten zutheilt. Vielleicht ist dies Urtheil nicht genug überlegt; demungeachtet hab' ich es gewagt, weil ich glaubt' alle meine Gedanken in Ihren Schooss ausschütten zu dürfen."¹

Now if Schmidt and Gleim knew the *Seasons* as well as this Klopstock must have heard about the poem from one or the other of these, his best friends. We know that Klopstock knew Kleist's *Frühling*, for he wrote J. G. Schulthess, April 17, 1750: "In einem einsamen Sommerhaus las uns Ebert, der beste Recitator, den ich kenne, Kleistens *Frühling* vor."² In any discussion regarding Kleist's poem it is scarcely conceivable that Thomson would fail to be mentioned, and hence it may be assumed that Thomson's poem was known to Klopstock by 1750. But some of the odes prior to that date show such unmistakable traces of the *Seasons* that it must be admitted that Klopstock knew the poem shortly after the first translation appeared in Germany.

Up to the time Klopstock began to learn English the above mentioned translations afforded the only means by which he could have become acquainted with the *Seasons*. Some of the passages quoted below occur in the minor translations but others do not, especially one concerning whose influence there can be no question. Hence the author of the odes must have

¹ Erich Schmidt states that Schmidt knew Kleist personally and was able to compare his *Frühling* with the *Seasons* intelligently. *Quellen und Forschungen*, vol. 39, p. 18.

² Cited also by Hamel in the introduction to his edition of Klopstock's works in Kürschner's *Deut. Nat. Lit.*, vol. 46, 1, p. 1v.

used Brockes' work. As before mentioned had Klopstock but made the acquaintance of Thomson in the original or in a better translation, it is possible that the latter might have influenced him to an even greater extent, for the two poets are not so entirely different in their attitudes towards the subjects they treat. Thomson is so pre-eminently a nature-poet that we often lose sight of the fact that a large part of the *Seasons* is made up of panegyrics to God, praises of benefactors, odes to friends, songs of love and patriotic eulogies of England. In all of these he is paralleled by Klopstock, whose odes are commonly grouped under the four subjects: religion, friendship, love and patriotism. Nowhere does Klopstock indulge to any great extent in a description of nature and in his few attempts he is not successful.¹ Even in the *Zürcher See*, generally considered one of his best nature-poems, the picture is vague and incomplete, and he soon turns from his setting to the more congenial topic of the friends who were with him. Hence we cannot hope to find any traces of Thomson as the painter of nature in the odes, but we must search rather these portions of the *Seasons* which treat of friendship, love and patriotism.

One feature the two poets had in common, the love of solitude or at most the presence of two or three close friends only. And it is in a passage of this nature that the influence of the *Seasons* is most unmistakably shown.

Die Stunden der Weihe. (1748.)²

- V. 25. Deckt, heilige Stunden, decket mit eurer Nacht
 Den stillen Eingang, dass ihn kein Sterblicher
 Betrete, winkt selbst meiner Freunde
 Gerne gehorchten, geliebten Fuss weg!
 Nur nicht, wenn Schmidt will aus den Versammlungen
 Der Musen Sions zu mir herübergehn;

¹ Cf. Ferd. Rösiger: "Ueber Klopstocks Naturbetrachtung" in the *Festschrift zur Einweihung des neuen Gebäudes für das grossherzogliche Gymnasium in Heidelberg*.

² Text from the Muncker-Pawel edition of Klopstock's Odes.

As this passage was considerably changed by Thomson in his last edition of the *Seasons* (1746) I quote the English of the 1730 text as well as its translation by Brockes, this early form of the poem not being easily accessible.¹

Win. 458. Silence, thou lonely power ! the door be thine ;
 See on the hallowed hour that none intrude,
 Save Licidas the friend, with sense refined
 Learning digested well, exalted faith,
 Unstudy'd wit, and humor ever gay.
 Or from the Muses' hill will Pope descend,
 To raise the sacred hour, to make it smile,
 And with the social spirit warm the heart :

This passage Brockes has laboriously worked over into the following :—

O Stille ! einsame Gewalt ! Es ist die Thür in deiner Macht.
 Besorge du und nimm in Acht,
 Dass ja, in den geweihten Stunden, kein anderer herein sich dringe,
 Als Lycidas, mein wehrter Freund, der so erhabne Sinnen weist,
 Der von so wohl geprüfter Treue, ein tiefer Kenner aller Dinge,
 Von einem ungezwungenen Witz und immer aufgeweckten Geist.
 Wie, oder wenn, wo Pope will von des Parnassus Höhen steigen,
 Die heiligen Stunden zu erhellen, um sie noch lächelnder zu zeigen,
 Und mit dem Geist, der so gesellig, mein Herz zu wärmen und zu neigen.

Klopstock may have taken his title : *Stunden der Weihe* from Brockes' translation of *hallowed hour* which he renders by *geweihten Stunden*.

The same idea of solitude is found in *Wingolf*, v. 145 :—

Doch fern von beyden, näher der Geisterwelt,
 Wo unbemerkt sich Tugend und Freundschaft eint,
 Wo unberühmte schöne Thaten
 Königlich sind, doch nicht also heissen,
 Wollen wir manchen langsamen Wintertag ;
 (Ihr Bildniss sey dann zwischen uns aufgestellt !)
 Da wollen wir von deinem Glücke,
 Deiner empfindenden Freundin, reden.

¹ For changes in the text of the *Seasons* cf. Karl Borchard's dissertation, Halle, 1883 : "Textgeschichte von Thomson's *Seasons*."

This is a close parallel to the following passage from *Winter* which Klopstock could have found only in Brockes' translation.

V. 468. Thus in some deep retirement would I pass
The winter-glooms, with friends of various turn,
Or blithe, or solemn, as the theme inspired :

This is rendered by Brockes :—

Auf solche weise wollt ich gern, an einem abgelegnen Orte,
Des Winters Dunkelheit vertreiben, mit Freunden von verschiedner Sorte
Bald fröhlich, bald voll tiefen Ernst, so wie der Vorwurf es erlesen.

This desire to be alone is also found in *Summer*, vv. 381, 439 ; *Autumn*, vv. 902, 970, but these passages have not contributed directly to the odes.¹

Again in the oldest form of the ode *An Ebert* there is a passage which shows indisputable signs of having been taken from the *Seasons* :—

V. 21. Ja, wie einen reisenden Jüngling, der seiner Geliebten
Und dem empfangenden Blick
Und dem klopfenden Herzen voll heiliger Zärtlichkeit zuweint,
Wie du den, Donner, ergreifst,
Tödtend ihn fassest, und seine Gebeine zu fallendem Staub machst,

Here we find the idea of a youth, his beloved and most striking of all, the lightning-stroke changing the body to falling dust. Compare this with the tale of Celadon and Amelia in *Summer*, v. 937, where these two lovers, returning from a walk, are overtaken by a thunder-storm and even as Celadon embraces Amelia to calm her fears the lightning strikes her. To quote from Brockes :—

Und in demselben Augenblick
Fällt, o Geheimniss-voller Himmel ! und unerforschliches Geschick !
Dies schöne Bild in einen Haufen von blasser Asche.

Klopstock might have found this passage in the above-mentioned *Erzählungen* in the *Freundschaftliche Lieder* where it is rendered :—

¹In the last edition of the *Seasons* these verses correspond to *Summer*, 458, 516, *Autumn*, 963, 1030.

Aus seinen Armen fiel, o des geheimen Schicksals !
 Das schöne Kind denselben Augenblick
 In einen Aschenhaufen.

Gessner in his *Tod Abels* has used this same peculiar thought :—
 5. Canto. So wie wenn drei liebenswürdige Gespielen, (so zärtlich haben sich noch keine geliebt) wenn sie Hand in Hand am schönen Sommerabend aufs weisse Aehrenfeld gehen und ein plötzlicher Donner vor ihre Füße sich hinschleudert, betäubt stürzen sie aufs Feld hin ; wenn dann zwo von ihnen aus der Betäubung beend erwachen und den Aschenhaufen ihrer Freundin vor sich sehn : so erschrocken erwachten die Schwestern und sahn den Erschlagenen. Otto Ritter calls attention to this passage in Herrig's *Archiv* (vol. 111, 1903, p. 170). Adolf Frey in his introduction to Gessner's works (*Nat. Lit.*, vol. 41, p. xxiv), writes concerning this quotation : "Hin und wieder verfällt der Dichter im Streben nach poetischer Sprache ins Lächerliche." However two famous poets have found that thought not unworthy of their verse.

At the close of the tale of Celadon and Amelia is one of the few similes of the *Seasons*. This is so closely paralleled in the *Messias* that there can be but little doubt that Klopstock borrowed the image from the earlier poem.

Canto III, v. 363. Dass meine Gebeine
 Felsen würden, und ewig hier stumm, und ewig hier einsam
 Stünden, und ein Denkmal der bängsten Traurigkeit würden.¹

Brookes gives his original as follows :—

Summer, 943. Als wie ein Grabmahl aufgeführt
 Von Marmorstein, stund er, gekränket,
 Und starr, durch übermachten Leid,
 In einer tiefen, steten Still' und einer steten Traurigkeit.

As in the preceding case this might have been taken from the *Erzählungen*, where it is translated more correctly :—

So steht, doch dieses Gleichniss ist nur matt,
 Der Traurende auf eines Grabmals Marmor
 Gebückt, auf ewig stumm, auf ewig jammernd.

¹ In the edition of 1748. These verses are omitted in the 1799 edition.

It is scarcely probable that Klopstock got this idea from Gleim whom he first met personally in 1750, although the latter had learned of the simile from Kleist in a letter dated April 19, 1746: "Ich schwöre Ihnen bei der heiligkeit meiner Freundschaft, dass ich mein Leben noch einmal so viel Unmuth und fast wie Thomsons Marmorsäule ewig stumm und ewig jammernd zu Ende gebracht hätte, wenn ich Sie nicht hätte kennen lernen."

Hamel, in his edition of Klopstock's odes (*Nat. Lit.*, vol. 47, p. 80) calls attention to a similar passage in *Die Königin Luise* (1752) —

V. 9. So steht mit starrem Blick, der Marmor auf dem Grabe.

This the editor compares with the following lines from Glover's *Leonidas*, Bk. ix:—

She could no more. Invisible despair
Suppressed all utterance. As a marble form,
Fixed on the solemn sepulchre, inclines
The silent head in imitated woe
O'er some dead hero, whom his country loved;
Entranced by anguish, o'er the breathless clay
So hung the princess.

Hamel further quotes Klopstock's letter to Bodmer, November 5, 1748, in which the former mentions Ebert's translation of *Leonidas*, and where he writes: "Die Geschichte (Teribazus and Ariana) hat mich so angegriffen, dass ich mir wie das marmorne Bild vorkomme, das über dem Grabmale eines todtten Helden steht." The question thus arises whether Klopstock found the image in the *Messias* in Thomson or in Glover, Thomson's imitator and scholar.¹ The translation by Ebert appeared in 1749 in Hamburg and was finished in 1748 prior to the above-mentioned letter. The first three cantos of the *Messias* appeared in the Spring of 1748 and were of course finished before that time even in the rhythmical form. This would seem to preclude the possibility that it was the simile in

¹ Cf. Wülker, *Englische Lit. Geschichte*, p. 439.

Leonidas that influenced the verses in the *Messias*. In the case of the ode, *Die Königin Luise*, it is open to discussion which source Klopstock followed. But that is not important, the whole point is that he knew the *Seasons* and had used this idea in the earliest edition of his great work. He remembered the passage and on finding it a second time in Ebert's translation made use of it in describing how Leonidas affected him. The quotation in the letter above-mentioned is undoubtedly based on Glover.

In the following quotation we have to do with the portrayal of the same situation rather than the borrowing of an idea or incident: the poet is watching the shades of the departed pass before him.

Wingolf, v. 25.

Sohn der Olympier

Wo bleibst du? Komst du von dem begeisternden
Pindus der Griechen? Oder kömst du
Von den unsterblichen sieben Hügeln?

Wo Zeus und Flaccus neben einander, wo
Mit Zeus und Flaccus Scipio donnerte,
Wo Maro, mit dem Capitole,
Um die Unsterblichkeit, götlich zankte.

This is very suggestive of a passage in *Winter* (419-454)¹ too long to quote where the poet hails the apparitions of the great men of Greece and Rome. It begins in Brockes' translation:—

Durch die begeisternde Gedanken recht angehaucht und aufgebracht,
Zur Seiten der bejahrten Bücher, gesegn' ich, voller Ueberlegen,
Die heiligen Schatten, welche sich, sanft hebend, hin und wieder regen
Vor einem Blick, der sie bewundert.

These are the shades of Socrates, Solon, Lycurgus, Numa, Cimon, Aristides, Cato, Scipio, Timoleon, Pelopidas, Epaminondas, Homer and finally the British Muse.

Again in *Wingolf* the same idea is found; the use of the phrase *langsam heilige Schatten* is particularly striking:—

V. 205. Da seh' ich langsam heilige Schatten gehn,
Nicht jene, die sich traurig von Sterbenden

¹ Vv. 431-540 in the edition of 1746, the last revision by Thomson.

Loshüllen, nein die, welch im Schlummer
Geistig vom göttlichen Trinker duften.

Die bringt die Dichtkunst oftmalt im weichen Schoos.
Zu Freunden. Kein Aug unter den sterblichen
Entdeckt sie; du nur, seelenvolles
Truncknes poetisches Auge, siehst sie.

These passages remind one also of the following verses from *Summer* (v. 461), where a similar idea is expressed :—

Dort senken aus des Himmels Höhe viel tausend Geister sich hernieder,
Und schleichen durch die Dunkelheit, mit leichtem Schwärmen, hin
und wieder,
Verschiedne schweben majestätisch.

- V. 482. Gestimmte, luftige Gesänge von Engels-Harfen, mit der Stimm'
Gefügt, zu uns herabgesandt. Ein seligs Glücke das nur wir
In den Betrachtungen empfinden, und mit uns ein geweihtes Ohr
Von einem Dichter, das ihn führet selbst zu des Seraphinen Chor.

In the original this passage is as follows :—

- V. 462. Shook sudden from the bosom of the sky
A thousand shapes or glide athwart the dusk,
Or stalk majestic on.

- V. 481. Now here, now there, now wheeling in mid-sky,
Around or underneath, aërial sounds,
Sent from angelic harps, and voices joined.
A happiness bestowed by us, alone,
On contemplation, or the hallowed ear
Of poet, swelling to seraphic strain.

The peculiarity here is that only the poet can perceive the shades gliding before him.

But this idea of the spirits appearing to the poet is characteristic of Klopstock in his youthful days. The following passages show that the seeing of visions was surely original with him and was not borrowed from the English authors, as there are no signs of foreign influence in them. In many of the odes these apparitions are referred to : *Wingolf*,

- V. 71. Doch bleibt am Leichnamvollen Ufer
Horchend der flüchtige Geist noch schweben.

- V. 89. Wenn ich einst tod bin, Freund, so besinge mich.
 Dein Lied vol Tränen soll den entfliehenden
 Dir treuen Geist noch um dein Auge,
 Das mich beweint, zu verweilen zwingen.
- Dann soll mein Schutzgeist schweigend und unbemerckt,
 Drey mal dich seegen, drey mal dein heilig Haupt
 Umfliegen, und nach mir beym Abschied
 Drey mal noch sehn, und dein Schutzgeist werden.
- V. 145. Doch fern von beyden, näher der Geisterwelt,
 Wo unbemerckt sich Tugend und Freundschaft eint,
- V. 213. Drey Schatten kommen.
- V. 226. Schatten wer bist du ?

An Ebert, v. 31 :—

- Um die Mitternachtszeit gieng das Bild vom Grabe der Freunde
 Meine Seele vorbey.
 Um die Mitternachtszeit sah ich die Ewigkeit vor mir,
 Und die unsterbliche Schaar.
- V. 71. Aber wenn du bisweilen erwachtest, dein Elend zu fühlen,
 Banger unsterblicher Geist !
 Rufe, wenn du erwachst, das Bild vom Grabe der Freunde,
 Das nur rufe zurück !
- V. 79. Sammelt euch, Gräber, um mich, ich will mit bebendem Fusse
 Gehn, und auf jegliches Grab
 Einen Cypressenbaum pflanzen, die noch nicht schattenden Bäume
 Thränend um mich erziehn ;
 Oft in der Nacht auf biegsamen Wipfeln die himmlische Bildung
 Meiner Unsterblichen sehn ;

Salem, v. 1 :—

Einen festlichen Abend stieg mit dem Schimmer des Mondes
 Salem, der Engel der Lieb' und mein Schutzgeist,
 Von Olympus herab ; ich sah den Göttlichen wandeln.

There are many other such references to angels and to messengers of God in the odes, late as well as early. This characteristic tendency of the author was increased if indeed it was not animated by the *Messias* in which many of the characters belong to the spirit-world and whose last ten cantos portray only the life beyond the grave. These ideas of shades and

ghosts Klopstock did not need to borrow from the English poets, for he grew up among a people whose religious views were tinged with the belief in spirits and angels and therefore received such ideas as a boy. He was most strongly influenced in these views by his father who lived in a spirit-world and who believed in a real and personal devil with whom he wrestled even as Luther did. Hence we need not look to Thomson or even to Ossian or Young for the inspiration of such visions in the odes. But the passages before compared portray such similarity of situation that it is safe to assume that Klopstock borrowed the picture if not the idea from Thomson.

In several odes Klopstock describes the woes of love; especially in *Selmar und Selma* he voices this aspect of passion:

- V. 11. Dann, dann wein' ich um dich mein ganzes übriges Leben,
Jeden schleichenden Tag, jede schreckliche Nacht!
Jene Stunde, die sonst, mit deinem Lächeln erheitert,
Unter dem süßen Gespräch zärtlicher Thränen entfloß!

In *Petrarca und Laura* this same theme is treated:—

- V. 19. Mich nur flohe die Ruh, und mein Gespieler sonst,
Mein geselliger sanfter Schlaf,
Ging dem Auge vorbey, und dem getrüübteren
Ihm zu wachen und bangen Blick.
Tief in die Dämmerung hin sah es, und suchte dich,
Seiner Thränen Genossin auf,
Dich, des nächtlichen Hains Sängerin, Nachtigall!

In *Spring* (897–1030)¹ Thomson describes what Brockes called *Die wilden und unordentlichen Eigenschaften der Liebe*, in which he makes use of several ideas that are also found in the above quotations:—

- V. 931. Da alle Freund' ihm widrig seyn;
Sitzt er in jeglicher Gesellschaft ganz unaufmerksam und allein.
- V. 938. Schnell springt er auf und reisset sich
Aus seinem zärtlichen Entzücken;
Er rennet ohne Rast, noch Ruh

¹ Vv. 983–1112 in the last edition.

Den schwärmerischen Schatten zu
 Und sympathetschen Dunkelheiten, da, wo die grüne Schatten-Nacht
 Den weiss-beschäumten Wasser-Fall romanisch schwärzt und dunkel
 macht.

V. 953. Es seufzt die Seele,
 Und wünschet sehnlich, dass die Eul' ihr Weh mit seinem Weh vermähle.

V. 961. Wirft er sich nun ins Bett hinein ;
 Fliegt gleich der Schlaf von seinem Lager ; er wird von seiner innern Pein
 Die ganze Nacht hindurch gerüttelt.

The similarity here consists in the inability to sleep or rest, the aversion to usual pleasures and to old friends and the rushing out into the solitude of the night "to mingle woes with the bird of eve." This phrase Brockes has curiously enough rendered by "die Eul'." Although the description of the effects of love is a subject so common that the mere fact that it is treated by two poets would not be sufficient grounds for assuming any connection between them, still where these peculiar aspects of passion and the bitter side are so strongly dwelt on by both Thomson and Kropstock it is safe to conclude that we again have a case of borrowing.

In *Die Frühlingsfeyer* (1759), although written so late, there is one expression which so closely resembles an oft-repeated line of Thomson's that there would seem to be some connection between them.

V. 17. Wer sind die tausendmal tausend, wer die Myriaden alle,
 Welche den Tropfen bewohnen, und bewohnten ?

As Klopstock, by the time this was written could read English and probably had read the *Seasons* in the original, I quote the text of 1730 :—

Snimmer, v. 113. The mixing myriads of thy setting beam,

V. 243. Where they slept away
 The wintry glooms, by myriads, all at once,

V. 248. Ten thousand forms ! Ten thousand different tribes !
 People the blaze.

Brockes translated *myriads* in both cases by *viele Millionen* as

the word *Myriaden* had not been introduced into German at the time he was translating the *Seasons*. Klopstock, however, did not get this word from Thomson, but from the translations of other English authors of earlier date. This is also true of many other words which Klopstock undoubtedly borrowed from English and which Thomson used in common with the other poets of his times. But it cannot be proved that they were taken from the *Seasons* and in most cases it is more likely that Klopstock found them in the translations of Milton, Young and Pope, with which he was more familiar. There is one exception, however, the phrase so often used by Klopstock that it became a by-word of the language: *wenigen Edlen* probably came from the *Seasons* where Thomson wrote *Ye noble few Winter*, v. 777. Brockes translates this *Ihr edle Wenigen*. In *Winter*, 334, Thomson uses the expression, *the generous few*, which Brockes renders *diejenigen grossmüthigen Wenigen*. In the original the passages are as follows:—

Win., 777. Ye noble few, who here unbending stand
Beneath Life's pressure, yet a little while,
And what you reckon evil is no more ;

Win., 334. And here can I forget the generous few,
Who, touched with human woe, redressive fought
Into the horrors of the gloomy jail?

In both cases the expressions are applied to those men who are striving for better things either material or mental. Particularly *the noble few* are those men of philosophical nature who do not seek to gain wealth and power but who prefer simple joys and pleasures. *The noble few* are those who are trying to live on a higher plane and who are seeking to raise the remainder of man-kind to their level. It is to men of this same lofty nature and to those with the same lofty ideals that Klopstock applies the term *die edle Wenigen* (in *Wingolf*, v, 240, *Messias*, I, 20, 652, etc.).

Another word which Klopstock seems to have obtained from Thomson is *eisern* in the sense of grim, etc., when applied to

war or things connected with it. Thomson uses the word as follows :

<i>Sp.</i> 179 iron caves,	Brockes translation, Nest von Stahl.
<i>Sp.</i> 326 iron times,	Zeit von Eisen.
<i>Sp.</i> 789 iron war,	Kriegen von Eisen.
<i>Au.</i> 1189 iron race	ein eisern Volk.

The following citations are taken only from Klopstock's earlier works :

Der Lehrling der Griechen, v. 12, das eiserne Feld.

Wingolf, v. 68, Eiserner Krieg. (1798 changed to, kühnen Schlacht).

Wingolf, v. 158, Zeiten von Eisen.

Heinrich der Vogler, v. 8, Im eisernen Gefilde.

Genesung, v. 8, mit dem eisernen Fusse.

Aganippe und Phiala, v. 22, eiserner Schlaf.

Messias II, v. 894, mit eisernem, dumpfen Getöse. (in 1748 mit eisernem wilden Getöse.)

Messias IV, 180, vor eisernen Wagen.

For a more complete list of references to *eisern* in Klopstock's works, see Chr. Würff's article: "Ein Beitrag zur Kenntnis des Sprachgebrauchs Klopstock's."¹

That the word in this metaphorical sense was new to Germany is shown by the derision with which it was received by Schönaich in his "Neologisches Wörterbuch."²

As might be expected, the evidences of the influence of Thomson on Klopstock are confined to the earlier works of the latter. With the exception of the *Frühlingsfeyer* the odes mentioned were all written before 1749. As Klopstock gained in experience and confidence he became more independent, even the influence of Milton and Young waned. This is most clearly seen in the *Messias*, where in the first three cantos the

¹ 12. Jahres-Bericht des k. k. zweiten deutschen Obergymnasiums zu Brünn, 1883. Also in Herrig's *Archiv*, vol. 64-65.

² In the *Deutsche Literaturdenkmäler*, No. LXVI-LXXXI.

author borrows continually from his predecessors, but later makes less and less use of those two poets.¹ If he thus forsook his two great models it is not surprising that no traces of the *Seasons* are to be found in the later odes and in the latter parts of the *Messias*.

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¹ Cf. Hamel's edition of the *Messias* in Kürschner's *Nat. Lit.* in the footnotes.